

# Application Summary Sheet

Form A

ARIZONA COMMISSION ON THE ARTS

Applicant: **Arizona Early Music Society, Inc**

Project Dir.: Kathleen Krause

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Website: www.azearlymusic.org

Application Number: 437-05

Category: **MUSIC**

Project Title: Early Music Concert Series

Discipline: 02B

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Activity Type: 05

Legislative Dist: 030

Congressional Dist: 008

Address: 1742 N. Van Buren Ave. , Tucson, AZ 85712

County: Pima

Authorizing Official: Jeffri Sanders

Applied Last Year: **Yes**

## REQUEST

Total ACA Grant Requested: \$4,000

Grant Amount Recommended: \$3,825

Previous Years Funded: ☒ FY2004

☒ FY2003

☒ FY2002

Rank: **H**

Other applications from this organization:

Supplemental Materials: ☐ Slides ☐ CDs/Tapes ☐ Season Brochure ☐ Other:  
☐ Photos ☐ Video ☐ News Clippings

## Panel Comments:

Arizona Early Music Society, Inc, 437-05, Early Music Concert Series

### Strengths:

F - Unique in the area.

J - Strong roster of artists.

Impressive and broad educational outreach.

Are aware of a natural limit to audience expansion.

Loyal following.

Demonstrating growth in programming.

History.

Well written.

Quality performers.

Ensuring a venue for a particular music.

Good attendance.

Surveys.

Hausmusik innovative.

Diverse artists.

Important mission.

Impressive programs.

### Weaknesses:

J - Have they considered moving to paid staff?

Discrepancy in budget (regional).

Could broaden financial support.

Are they expanding their volunteer base?

Contact Person: Kathleen Krause  
(520) 751-1427

Project Title: Early Music Concert Series

Beginning Date: October 10, 2004      Ending Date: April 24, 2005

Summary of Project: A series of five major concerts and four Hausmusik concerts will be presented to a Tucson metropolitan area audience.

## I. Artistic Quality of the Project

The Arizona Early Music Society (AEMS) is a non-profit organization whose mission is dedicated to presenting outstanding concerts of early music and to organizing related events in southern Arizona. Founded in 1982, AEMS provides the only music series in southern Arizona devoted to this genre. Our 2004-2005 season once again is rich in diversity of musical styles.

To open our season *Fortune's Wheel*, a four-member group based in Massachusetts, will present a program of medieval music performed with vielles, harps, and voices. In October, well-known lutenist, Hopkinson Smith, an American based in Basel, Switzerland will give us an all-Dowland program. *Musica Pacifica*, a five member instrumental group from California will treat the audience to a French-Italian-German-English baroque program in January. From Venezuela Syntagma Ensemble, composed of instruments and voices will present rarely heard music from the Spanish New World. To conclude our season in April, *Piffaro* from Philadelphia will perform a 15<sup>th</sup>-16<sup>th</sup> century Franco-Flemish program on instruments including shawms, recorders, capped reeds, bagpipes, hurdy-gurdy, harp, and percussion.

Artists are selected based on 1. Artistic qualifications (CDs are requested); 2. Diversity of AEMS programs as reflected by community interest; 3. Expense of artists' fees; and 4. Block booking opportunities with other regional presenters.

We survey our audience at the end of each season asking for their input to the process. (See attached survey.) A program committee, headed by artistic director Harlan Hokin and assisted by AEMS president Jeffri Sanders listens to recordings that have been submitted.

Once again our concerts for the 2004-2005 season will be held in the beautiful St. Philips In The Hills church, which is wheel chair accessible and has equipment available for persons who are hard-of-hearing.

In addition to our regular concert series, we will again present four Hausmusik concerts. These concerts which feature local artists including promising university students, are held in private homes or smaller venues. This series has been a profitable venture and attracts audience members who prefer a more intimate setting.

It is important that future audiences be exposed to the arts. With this in mind, *Musica Pacifica* and *Syntagma Ensemble* will be involved with outreach programs at local schools. This past year we reached nearly 1,500 students and plan to continue this work during the next season.

## II. Ability of the Project to Serve the Needs of the Community

AEMS is the only organization in the Tucson area devoted exclusively to presenting medieval, renaissance, and baroque music performed by internationally acclaimed guest artists using period instruments in accordance with historical practice. These concerts have a unique perspective in the musical world.

The majority of the AEMS audience (98-99%) comes from the Tucson metropolitan area including full time residents as well as winter visitors. The audience consists of a mixture of working-age adults as well as senior citizens and students. We are also finding a number of people regularly driving from Phoenix as well as Sierra Vista, Bisbee and Green Valley and know of one couple that traveled from Albuquerque to hear one of our concerts this season. Including school concerts we have reached nearly 3000 people this season.

We emphasize the building of young audiences by distributing free tickets in various schools throughout the city as well as to private music teachers for their students. This past year Jeffri Sanders, keyboard and Marya Giesy, violin performed in TUSD schools for approximately 900 students. In addition, *Tapestry* conducted a master class for the Girls' Honor Choir of St. Philip's In The Hills Church in which other young choir members in Tucson were invited to observe. *Tapestry*, also gave a performance for pre-kindergarten through grade 5 at Mission View Elementary School. Plans are to continue in the schools with two of our visiting groups next season.

AEMS constantly seeks out new audience members in their publicity efforts. We give discounts to senior citizens as well as students. Members of Early Music America receive a discount as do groups that may have a particular interest in a specific concert. Before each concert is a pre-concert lecture given either by the artists themselves or a local expert to better acquaint the audience with the music and the performance practices.

All of our volunteers come from the AEMS Board of Directors, many of whom have attended our concerts and have requested to join the board to assist us in our mission. After each concert the Board of Directors evaluates the previous concert at length. Community input is encouraged, and audience members are asked to respond to a survey questionnaire. (Motivation for the audience is a receipt of a raffle ticket for turning in a survey.) Opinions are requested concerning 1) Artistic quality of the programs; 2) Selection of performing artists; and 3) Suggestions for future programs. Audience comments are seriously taken into consideration for future programming.

Increased ticket sales, attendance, and donations, are all indicators of the success of this project. AEMS uses various marketing strategies including a large mailing list for our season brochures, and contacting local newspapers that include us in their listings and often write previews. We are included in the Tucson Lifestyle magazine as well as in the Entertainment Book offering a two-for-one coupon. KUAT/FM announces our upcoming programs including ticket give-aways. Posters are displayed in locations that we believe our audience frequents. This year with the help of our audience we began distributing business cards with our contact information including our web site: [www.azearlymusic.org](http://www.azearlymusic.org). Next year we will place an insert listing our offerings in the program of the Arizona Opera.

### **III. Managerial/Administrative Ability of the Organization to Complete the Project.**

Jeffri Sanders, president of AEMS oversees the project with the assistance of artistic director Harlan Hokin and members of the Board of Directors. All of the people volunteer their time. The program committee reviews printed material, CDs, and tapes submitted by members of the community, board members or the artists themselves. Negotiations then take place with regard to dates and fees with the artists or their agents. AEMS coordinates with other regional early music presenters whenever possible to arrange block-booking, thus helping to hold down costs and to keep AEMS connected with our peers.

Various committees including publicity, program, finance, newsletter, Hausmusik, and grants have been established with a specific member of the board designated as chairperson of each. Some board members have certain duties associated with each concert such as ticket sales, house management or greeting. Each concert is overseen by one or more board members who see to it that all details and arrangements are accounted for. All of the board members are volunteers.

The success of the project is evaluated by our audience at the final concert of each season when they are asked to fill out a survey, as mentioned previously in Part II. The fact that the number of season subscribers has increased each year, as well as audience size, are positive indicators that AEMS should continue to present this one-of-a-kind Early Music Concert Series in Tucson.

### **IV. History of the Organization in Presenting or Producing the Arts**

The mission of AEMS is to present concerts of early music and related events in Southern Arizona. AEMS was founded in 1982 by a group of seven early music enthusiasts, was incorporated in 1983, and granted tax-exempt status the following year. From 1984 on, AEMS has successfully applied for grants from the Arizona Commission on the Arts and the Tucson/Pima Arts Council. AEMS has also been awarded WESTAF grants for block-booking, when appropriate.

From a single concert in 1982, AEMS has grown to where it now offers a series of concerts to the community, usually five or six each season. These concerts are often complemented by workshops or master classes given by the guest artists, which are open to both local performers and the general public. Now completing its twenty-second season, AEMS has developed from a small gathering of enthusiasts, sharing performances by local or regional musicians, to a presenter of internationally renowned artists and ensembles from the U.S. and abroad. More recent innovations include the Hausmusik series, now in its tenth season, which offers performers from Tucson and the surrounding areas an intimate setting for performance. Pre-concert talks in which a visiting artist or a board member speaks about the upcoming performance to explain the nuances of early music have become something the audience looks forward to. Beginning with the 2001-2002 season AEMS has sought to build future audiences through our school outreach programs.



## Project Budget

Outline below the budget for the specific project described in this application. Itemize expenses in each category. Refer to the Glossary for explanation of terms. Please round numbers to the nearest dollar. *This form automatically calculates totals; the "0"s will change to totals once you've entered your figures. Tab through entire form to get accurate totals.*

### EXPENSES

#### Expenses (cash only)

1. Salaried Personnel/Staff
  - a) Administrative # of staff 0 \$ 0
  - b) Artistic # of staff \$ 0
  - c) Technical/Prod # of staff \$ 0
2. Contracted Services \$ 19,500
  - a) Artists
 

Fortune's Wheel	4,000
Hopkinson Smith	2,500
Musica Pacifica	4,500
Syntagma Ensemble	4,000
Piffaro	4,500
  - b) Consultants/Other Experts \$ 1,000  
Hausmusik
3. Production Expenses \$ 2,900

4. Space Rental \$ 0

5. Travel \$ 0
6. Marketing/Promotion \$ 4,000

7. Remaining Operating Expenses \$ 1,400

Insurance	500
Affiliated Organizations	100
Rentals (chairs)	300
Supplies	500
8. Total Cash Expenses \$ 28,800  
(Total Items 1 thru 7)

### Cash Income (Revenue + Support) Revenue (earned income - cash only)

9. Admissions \$ 13,000

Single Tickets	6,000
Subscriptions	7,000
10. Contracted Services \$ 3,700  
Hausmusik
11. Other Revenue \$ 100
- Support (contributed income)
12. Corporate Contributions \$ 0
13. Foundation Grants \$ 0
14. Other Private Contributions \$ 7,000
- Government Support
  - a) Federal \$
  - b) Regional \$
  - c) State (do not include this request) \$
  - d) County \$
  - e) City \$ 1,000
- Total Government Support \$ 1,000
16. Applicant Cash \$
17. Cash Income Without Grant \$ 24,800  
(Total items 9 thru 16)
18. Grant Amount Request \$ 4,000
19. Total Cash Income \$ 28,800  
(Total Items 17 and 18)

NOTE: CASH EXPENSES MUST EQUAL CASH INCOME